TIKE TICKS

A 75-Cell Narrative Storyboard

Written by Paul Kuniholm

Juvenile ticks perpetrated upon rural central Sweden by a MOD scientist, who rides a vespa fitted with seventeen rearview mirrors.

PROLOGUE

An apparatchik obsolesced, the personnel mechanisms of zersetzung find a new generation of victims to exploit. Innumerable, highly trained snitches, honeytrap bitches and ghost militias are keen to decompose artist activists in a salacious, sleazy pact to seize power. Pulling the strings in a deniable labyrinth of fallacious injustice and meddling, history begins anew as the vildsvin are touted as radioactive, bioamplified fodder — a grazing source. Crossbow trophy hunters find tough sledding in bagging the prized downwind wild boar. Does the fru want a radioactive beacon over the mantle?

DRAMATIS PERSONAE

DR. PULTRACE	Despot. MOD scientist. Rides a vespa fitted with seventeen rearview mirrors. Architect of the FrankenTick dis programme. Never considers consequences until they are sitting on his chest.	**ALPHETTA**	Lady curator. Speaks Swedish, French and English. Administers therapeutic 'ol Swedish hugs.' Her konsthall is the residency's beating heart. She reads danger early and warns with warmth.
TYLER SAVAGE	Man artist on sabbatical. Late bloomer. High school ironworking, union boilermaker, now steel sculptor. Hired quell crime. Reads systems — bureaucratic, social, topographic — with fabricator precision.	**YORUNE**	Man. Revolutionary in the Allende era. Alphetta's companion. Light artist increasingly threatened by photophobia. Fears losing the sensory acuity his art requires. Ultimately creates the tick circus.
JAZMIND	Lady. Lutheran priestess. Savage's love interest. Found among refugees, educating about colonial violence. I mural project. Kisses Savage as recognition, not invitation.	**MARRTHER**	Man infiltrate. Connected to Pultrace. Embedded in the quell project. Cultivated the FrankenTicks. Plays both sides until evidence of his double game collapses around him.
SOLLIA	Lady. Unrequited Savage infatuate. Paints with the directness of someone who has lived somewhere that left Tripoli citadel landscape stops Savage cold. Plants an unhesitating kiss.	**TEIFEN**	Man. Knowitall. Knocks before entering, unlike the gas company, but assumes advisor status immediately. Loans Savag guitar as a form of social obligation. Probably not a decomposer.
CARLOS	Henchperson of Pultrace. Not born in-country. Infiltrated the administrative system. Operates multiple grifts w born of never having been caught. Discovered through his own disclosures.	**LISBET**	Lady art historian. Museum registrar. Pragmatic, efficient, and possessed of a preservation lab with flesh-eating beetles Proposes and executes the permanent, deniable, historical solution to the Pultrace problem.

PROLOGUE — THE APPARATUS REACTIVATES

1	PROLOGUE — THE MACHINE REACTIVATES
VISUAL	AERIAL VIEW: Crumbling Soviet-era ministry building. Cobwebs on filing cabinets. A single bare bulb flickers on.
NARR.	*Somewhere in Europe's grey administrative margin, obsolete apparatus stirs. The machinery of zersetzung never truly retired — it merely waited for new flesh.*

2	THE DOSSIERS
VISUAL	CLOSE-UP: Yellowed files stamped KÜNSTLER — AKTIVIST. A gloved hand flips through photographs of painters, sculptors, poets.
NARR.	*Innumerable snitches, honeytrap operatives, ghost militias. All retrained. All hungry. A new generation of artist-activists awaits decomposition.*

3	THE LABYRINTH
VISUAL	WIDE: Underground corridor lined with portrait photos of targets. Red string connects each to a deniable handler.
NARR.	*History does not repeat — it re-employs. The fallacious labyrinth of injustice spins up again, strings pulled from behind mirrored glass.*

4	VILDSVIN IN THE FIELD
VISUAL	EXT. FOREST CLEARING — DUSK: A massive wild boar lifts its snout, sniffing radioactive contamination markers. Crossbow hunters fail, downwind.
NARR.	*The vildsvin — wild boar — have become unwitting vectors. Bioamplified, touted as radioactive fodder. The trophy hunters find tough sledding in bagging their prize.*

5	DR. PULTRACE — INTRODUCTION
VISUAL	EXT. SOUTHERN SWEDEN ROAD — DAY: A vespa approaches, adorned with SEVENTEEN rearview mirrors, each reflecting a different angle of paranoid reality.
NARR.	*Dr. Pultrace, MOD scientist and despot, arrives like a chrome-plated spider at the centre of his own web. Each mirror watches a different victim.*

6	THE LABORATORY
VISUAL	INT. SOUTH SWEDEN LAB — THIRD FLOOR: Clinical fluorescents. Glass terrariums. Marrther parts the curtain, milk carton in hand.
NARR.	*Marrther has cultivated the ticks with the obsessive care of a poisoner-florist. His milk carton holds the culmination of months of fatal zoonosis research.*

7	FRANKENTICK REVEALED
VISUAL	EXTREME CLOSE-UP: Inside the carton, engineered ticks swarm in slow-motion. Pulsing. Grotesque. Beautiful in their terrible design.
NARR.	*First psychosis blooms behind the eyes. Then, in those who suffered the tick's full blood meal, the skin itself surrenders. A progressive, mortal unravelling.*

8	PULTRACE DEPARTS
VISUAL	EXT. LAB PARKING — DAY: Pultrace removes his shirt theatrically, mounts the vespa. Seventeen mirrors catch seventeen sunsets as he roars east.
NARR.	*Carton secured beneath the spare tire insignia, Pultrace disappears into the conifer corridor. His mission: rural dispersal of the FrankenTick payload.*

ACT I — ARRIVAL: THE RESIDENCY

9	ACT I — SAVAGE ARRIVES IN SWEDEN
VISUAL	EXT. REGIONAL AIRPORT — GREY MORNING: Tyler Savage drags a duffel bag past an IKEA trolley. His eyes read everything. Steel-worker's hands, artist's gaze.
NARR.	*Late bloomer. High school ironworking. Years as a union boilermaker. The trip to Sweden: to flex his CV, test his steel sculptures against Scandinavian light.*

10	THE KONSTHALL
VISUAL	INT. KONSTHALL — HIGH-CEILINGED GALLERY: White walls. Scaffolding. The smell of fresh primer. Savage runs a roller across the wall.
NARR.	*An artist residency, curated by Alphetta. Four months in a Swedish winter. The konsthall needed conditioning for the group show. Savage had arrived just in time to work.*

11	ALPHETTA'S EMBRACE
VISUAL	INT. KONSTHALL — SAME: ALPHETTA, curator, tall and warm, wraps Savage in what will become known as an 'ol Swedish hug.'
NARR.	*Alphetta's hugs were therapeutic, architectural almost — full-bodied endorsements of a person's right to exist. She handed him the roller. She trusted him immediately.*

12	THE VILDSVIN WARNING
VISUAL	EXT. FOREST BIKE PATH — INSERT: Alphetta points at a forest map, marking trails. A crude drawing of a boar. Savage nods, amused.
NARR.	*When he rode in the woods where he was billeted, she told him, watch for vildsvin. They are not polite. They have right of way. Now, they carry worse passengers.*

13	THE GAS COMPANY INTRUSION
VISUAL	INT. BILLET — NIGHT: Savage's studio-apartment. The front door opens WITHOUT WARNING. A gas company technician enters, torch sweeping the dark.
NARR.	*No knock. No notice. Savage stood rigid in the shadows, reading the intrusion. Sweden's procedural norms violated by rote. The first subtle note of decomposition.*

14	TEIFEN ARRIVES — UNINVITED
VISUAL	INT. BILLET DOORWAY — DAY: TEIFEN, neat, self-satisfied, arrives with a guitar case. He knocks — barely — and steps in as though invited.
NARR.	*Teifen knocked. That distinguished him from the gas company. But the attitude of advisor, assumed within seconds, was its own form of entry-without-permission.*

15	THE GUITAR TRAP
VISUAL	INT. BILLET — EVENING: Savage holds the loaned guitar, unease crossing his face. Teifen sits expectantly on the only armchair.
NARR.	*Teifen's weak art education was apparent. Yet he positioned himself as guide, patron, assessor. The loaned guitar felt like a hook baited with obligation.*

16	NIGHTLY RECITAL
VISUAL	INT. BILLET — NIGHT: Candlelight. Savage plays ABBA, Robyn, Roxette on the guitar, working through each song with boilermaker precision.
NARR.	*The nightly recital of Swedish pop became Savage's counter-strategy — occupy the gift, drain it of leverage. It crossed his mind: Teifen might be a decomposer.*

ACT II — THREATS MULTIPLY

17 — ACT II — THE MYGGA GIFT

VISUAL

INT. ALPHETTA'S OFFICE — DAY: Alphetta sets a bottle of MYGGA insect repellent on her desk alongside a printed tick advisory flyer.

NARR.

The FrankenTicks were not rumour. Alphetta had heard from rural health contacts. Piggyback dispersal via vildsvin. The mygga was a practical gift and a serious warning.

18 — YORUNE'S PHOTOPHOBIA

VISUAL

INT. ALPHETTA'S OFFICE — CONTINUOUS: YORUNE enters wearing dark sunglasses indoors. He winces at the desk lamp. Removes them slowly.

NARR.

Yorune, Alphetta's companion, revolutionary of the Allende era, stood in the half-dark. He feared what was happening to his eyes. Light had become the enemy.

19 — TURRELL REFERENCE

VISUAL

INT. OFFICE — CLOSE: Yorune holds a James Turrell catalogue, thumb on a perceptual cell image. His face uncertain, grief-adjacent.

NARR.

Did Turrell suffer such a fate? A light artist undone by light? Yorune feared losing the acuity that powered his installations. His skill was his identity. Both felt fragile.

20 — PULTRACE CROSSES A VILLAGE

VISUAL

EXT. RURAL ROAD — DAY: The vespa passes a farmstead, seventeen mirrors glinting. A child waves. Ticks disperse in the slipstream.

NARR.

Rural central Sweden, scattered farmsteads and long silences between neighbours. Pultrace moved through it like a quiet catastrophe, sowing without witness.

21 — MARRTHER MONITORS RESULTS

VISUAL

INT. THIRD-FLOOR LAB — DAY: Marrther watches a map with new red pins appearing. He logs the coordinates in a leather notebook. Clinical calm.

NARR.

Connected to Pultrace but embedded in the quell project, Marrther played both sides with a bureaucrat's patience. Each red pin was a data point, not a person.

22 — CARLOS AT THE KONTORSLOKAL

VISUAL

INT. ART PROJECT OFFICE — DAY: CARLOS greets Savage at the door with excessive warmth. Too smooth. Overly fluent in the language of welcome.

NARR.

Carlos was not born in-country. He had infiltrated the administrative system through a combination of charm and carefully maintained deniability. He had never been discovered.

23 — SAVAGE READS CARLOS

VISUAL

TWO-SHOT: Savage leans back in the chair, asking casual questions. Carlos fills every silence. His confessions arrive like coins from a slot machine.

NARR.

Savage steered conversation with a craftsman's precision — slight pressure here, release there. Each redirect produced another disclosure. Honeytrap provision. Multiple grifts. Rising certainty.

24 — CARLOS GIVES THE NOD

VISUAL

CLOSE ON: Carlos's face. A barely perceptible nod to a vaguely improper suggestion. He thinks he's given nothing. Savage has his confirmation.

NARR.

When Carlos nodded, Savage felt the small cold click of certainty. Decomposer. The nodders were always more dangerous than the shouters. They worked in plausible deniability.

ACT III — JAZMIND AND THE MURAL

25 — ACT III — THE REFUGEE GATHERING

VISUAL

EXT. COMMUNITY CENTRE COURTYARD — AFTERNOON: A circle of refugees around JAZMIND, who speaks with quiet, grounded authority.

NARR.

JazMind moved among displaced people the way a practised pastor does — without condescension, without the pity that diminishes. She listened before she spoke.

26 — THE CATCALL TESTIMONY

VISUAL

INT. COMMUNITY CENTRE — SAME: Jazmind recounts her experience: returning home, a colonial tank rolling slowly beside her, the driver's voice leering from steel.

NARR.

She spoke the story with a Lutheran's measured outrage. The tank driver's catcall was not incidental — it was doctrine. Domination rehearsed as wit.

27 — THE MURAL PROPOSAL

VISUAL

INT. CENTRE — SAME: Jazmind addresses the group, gesturing to a blank wall. Faces turn, considering. Some nod slowly.

NARR.

Would the group create a community art project to tell the story? The blank wall waited. Art as testimony. The question was whether testimony could be made joyful.

28 — SAVAGE'S POWERPUFF SUGGESTION

VISUAL

INT. CENTRE — SAVAGE stands at the back, sketching quickly. He holds up a rough cartoon: eight Powerpuff Girl figures mid-swoop, defiant and jubilant.

NARR.

Savage proposed eight panels of swooping Powerpuff Girl characters — their round faces carrying ancient confrontations into vivid primary colour. The group considered this.

29 — GROUP CONSENSUS

VISUAL

WIDE: The circle. Nods become smiles become laughter. Someone claps. The wall is divided into eight sections in chalk.

NARR.

In the end, the group agreed. The language of the mural would be exuberant. Defiance rendered in the visual register of a cartoon that feared nothing.

30 — JAZMIND'S SURPRISE

VISUAL

CLOSE ON: Jazmind — she removes her headscarf, stands taller. A private smile. She leans and kisses Savage, quick, deliberate, then resumes her public composure.

NARR.

Savage had not expected it. The kiss was not invitation — it was recognition. Something in the Powerpuff suggestion had confirmed something Jazmind needed to know about him.

ACT IV — SOLLIA AND THE BIRTHDAY WALK

31 — ACT IV — THE ELDER CLASS SPILLS OUTSIDE

VISUAL

EXT. RESIDENCY COURTYARD — SUNNY COLD DAY: An elder art class drifts through a side door into the courtyard. Easels. Laughter. Finger-paint on aprons.

NARR.

Savage had been working near the window when the class appeared, colour-blocked against the white Swedish cold. Among them, a woman painting with unusual directness.

32 — SOLLIA'S TRIPOLI LANDSCAPE

VISUAL

CLOSE ON: SOLLIA's canvas — the citadel of Tripoli in blue and ocher, rendered with a traveller's grief and a painter's eye. Savage stops.

NARR.

The citadel painting stopped him. Sollia had lived somewhere that left a mark like that. He introduced himself. She didn't stop painting while she answered.

33 — BIRTHDAY REVEAL

VISUAL

EXT. COURTYARD — SAME: Savage mentions offhandedly, almost experimentally, that today is his birthday. Sollia turns. Full attention.

NARR.

It was an experiment in disclosure — how would she receive this? Sollia's response was immediate, generous, warm without performance. She suggested they walk.

34 — NO BAD WEATHER

VISUAL

EXT. TOWN PATH — WALKING: Sollia and Savage side by side in cold bright sunlight. Breath clouds. Smiles. Swedish landscape behind them.

NARR.

'No bad weather, only bad clothes' — the Swedish aphorism worked. They walked in the glittering cold, two artists speaking the language that doesn't require a country.

35 — SOLLIA'S KISS

VISUAL

EXT. RESIDENCY GATE — PARTING: Sollia turns at the gate, kisses Savage firmly on the cheek, then smiles with deliberate, unbothered warmth.

NARR.

She planted the kiss with the confidence of someone who had decided something. Savage noted it was his second unexpected kiss of the residency. Sweden was full of surprises.

36 — THE SON APPEARS

VISUAL

EXT. GATE — IMMEDIATE AFTER: Sollia's adult son appears around the corner, surprised to find her there. He mentions the guitar — Teifen had talked.

NARR.

Teifen had relayed the loaned guitar. The network of well-meaning informants was thickening. Savage filed this note: Teifen distributed information like a community newsletter.

ACT V — TRACKING THE VESPA

37 ACT V — SURVEILLANCE BEGINS

VISUAL INT. LIBRARY — COMPUTER TERMINAL: Savage hunches over maps and traffic camera interfaces, building a route profile from sightings.

NARR. *Tracking Pultrace meant thinking like a route — vespa, rural roads, restock points. Savage had spent years reading industrial processes. A dispersal route was not unlike a pipeline.*

38 SEVENTEEN MIRRORS AS SIGNATURE

VISUAL INSERT: Surveillance camera stills. Frame after frame, each showing a vespa's mirror cluster — distinctive, impossible to mistake or disguise.

NARR. *The mirrors were Pultrace's vanity and his downfall. Seventeen distinct reflective surfaces created a camera-identifiable signature no disguise could neutralise.*

39 ALPHETTA'S INTELLIGENCE

VISUAL INT. ALPHETTA'S OFFICE — EVENING: Alphetta and Savage at her desk, regional health maps spread between them. She translates Swedish tick-illness reports.

NARR. *Alphetta's trilingual fluency — Swedish, French, English — made her a sharp intelligence node. She filtered institutional language into operational clarity for Savage.*

40 YORUNE'S FEAR DEEPENS

VISUAL INT. YORUNE'S STUDIO — NIGHT: Yorune in darkened space, testing light projections with his eyes half-closed. Pain visible. His light art now a form of endurance.

NARR. *Yorune said nothing to Alphetta about the worst of it. But Savage saw the way he angled away from the projector. The light that had been his medium was becoming his wound.*

41 MARRTHER'S DOUBLE GAME

VISUAL INT. ART PROJECT OFFICE — DAY: Marrther attends a project meeting, smiling appropriately, taking notes. But his pen marks pass information, not minutes.

NARR. *Marrther attended every meeting. He was helpful, organised, connected. He was also passing coordinates to Pultrace. Being useful to both sides is the infiltrator's basic fitness regime.*

42 LISBET APPEARS

VISUAL INT. MUSEUM CORRIDOR — AFTERNOON: LISBET, art historian, meets Savage in a hallway of 18th century portraits. She speaks quietly, efficiently, with purpose.

NARR. *Lisbet had been watching from the institutional margins. She knew the museum's infrastructure better than its director. She also knew what a preservation lab could do that a courtroom could not.*

43 LISBET'S PROPOSAL

VISUAL INT. MUSEUM — SAME: Lisbet and Savage in a small alcove. She shows him a floor plan — the preservation wing, the flesh-eating beetle lab, circled in pencil.

NARR. *A skeleton, she explained, can be very informative in the long run. Inserted in historically appropriate armour, it becomes a permanent, deniable exhibit. Savage listened carefully.*

44 THE AMBUSH PLAN

VISUAL INT. BILLET — NIGHT: Savage at his worktable, studying topographic maps. Route segments marked in red. One section: dense conifer forest. He circles it.

NARR. *The conifer corridor was the bottleneck. Pultrace would pass through it on the return east. Savage had learned from years of fabrication: every process has a chokepoint.*

ACT VI — THE FOREST AMBUSH

45 — ACT VI — INTO THE FOREST

VISUAL

EXT. CONIFER FOREST — PRE-DAWN: Savage moves through frost-white undergrowth, backpack, no torch. He reads the dark the way a man raised in industrial spaces reads blueprints.

NARR.

A boilermaker's patience — the capacity to wait in discomfort for the exact correct moment to act. Savage settled into the cold as though he had done this before. He had not.

46 — CHOOSING THE LAIR

VISUAL

EXT. FOREST — TALL SPRUCE: Savage identifies a spruce with a wide, low fork — ten feet up. He scales it in silence, settles in, pulls a tarp of forest colours over himself.

NARR.

He had arrived two hours early. The vespa's approach would be audible long before it was visible. Savage had built the ambush from first principles: patience, position, physics.

47 — PULTRACE APPROACHES

VISUAL

EXT. FOREST ROAD — DAWN: The vespa emerges from morning mist. Seventeen mirrors catch seventeen different shades of grey dawn light. Pultrace hums.

NARR.

Pultrace hummed something that might have been a national anthem. He rode the empty road with the confidence of a man who had never considered consequences.

48 — THE DROP

VISUAL

ACTION PANEL — EXT. FOREST: Savage drops from the spruce fork precisely as Pultrace passes beneath. Contact. Violent. Clean. The vespa skids into the undergrowth.

NARR.

The drop was not elegant. It was accurate. Savage had calculated the arc with the logic of someone who understood load-bearing stress. Pultrace went down hard.

49 — BINDING PULTRACE

VISUAL

EXT. FOREST FLOOR: Savage kneels over the unconscious Pultrace, working quickly with cable ties and heavy tape. Professional. Unhurried.

NARR.

Bound and gagged. Savage assessed for pulse — present — and concussion — likely minimal. He then turned to the vespa with the curiosity of a mechanic.

50 — THE INSIGNIA DISCOVERED

VISUAL

CLOSE-UP: Under the spare tire, a metal plate. Savage brushes it clean: the bureaucratic insignia of the zersetzung apparatus — a stamped seal of institutional poison.

NARR.

There it was. Not metaphor — literal. The administrative mark of a system that had never truly disbanded. Savage photographed it from six angles. Evidence, not trophy.

51 — CONCEALING THE VESPA

VISUAL

EXT. FOREST — CONTINUOUS: Savage drags the vespa deep into the undergrowth, covering it with fallen branches and forest debris. Expert concealment.

NARR.

The seventeen mirrors, covered. The vespa, invisible. Pultrace, restrained against a spruce. Savage checked his phone: Lisbet had received his signal.

ACT VII — LISBET'S MUSEUM SOLUTION

52	ACT VII — THE MUSEUM LORRY
VISUAL	EXT. FOREST ROAD — MORNING: A museum lorry — unmarked, official-looking — rolls to a stop. LISBET descends from the cab, work gloves on, expression businesslike.
NARR.	*Lisbet had been an art registrar for eleven years. She understood the logistics of moving fragile, irreplaceable things without drawing attention. Pultrace qualified.*

53	LOADING PULTRACE
VISUAL	EXT. FOREST EDGE: Savage and Lisbet exert themselves carrying a bound Pultrace on an improvised stretcher of spruce branches toward the lorry's loading ramp.
NARR.	*It was heavy, awkward, and slightly absurd. Savage and Lisbet said very little. There is a companionship in shared physical work that needs no commentary.*

54	THE FRANKENTICK CARTON RECOVERED
VISUAL	INT. LORRY — CLOSE: Lisbet secures the milk carton in a sealed biohazard transport box, snapping the lid shut with professional finality.
NARR.	*The payload recovered. The FrankenTick carton, still sealed, now in certified containment. Lisbet labelled it in the museum's archival taxonomy: provenance, date, donor. Donor: unknown.*

55	DRIVING TO THE MUSEUM
VISUAL	INT. LORRY CAB — DAY: Savage and Lisbet in the cab, driving. Lisbet narrates the museum's history. Savage watches the road, alert but calm.
NARR.	*Lisbet was a thorough guide. She described the history annex, the preservation wing, the flesh-eating beetle colony maintained for skeletal preparation of archaeological finds. Savage nodded.*

56	THE PRESERVATION LAB
VISUAL	INT. MUSEUM PRESERVATION WING — LOW LIGHT: Glass cases hold articulated skeletons. The beetle colonies are enormous, methodical, and entirely indifferent to context.
NARR.	*The flesh-eating beetles — Dermestidae — are the museum world's most efficient conservators. They left bone clean, white, structurally complete. Lisbet had used them many times.*

57	ARMOUR FROM PULTRACE'S URSPRUNG
VISUAL	INT. HISTORY ANNEX — SAME: Lisbet opens a storage alcove revealing a suit of armour consistent with Pultrace's country of origin. She dusts it with professional approval.
NARR.	*Every institution has armour with no skeleton. Lisbet had matched Pultrace's probable ursprung with archival holdings. The armour waited with historical patience.*

58	INSTALLATION
VISUAL	INT. HISTORY ANNEX — LATER: The articulated skeleton, fully prepared, is inserted into the suit of armour. Lisbet adjusts the gauntlets. Savage stands back.
NARR.	*When Lisbet secured the visor, the transformation was complete. Dr. Pultrace, MOD despot, had become a historical object. A permanent, contextually appropriate, deniable exhibit.*

ACT VIII — RESOLUTION AND OPENING

59 — ACT VIII — MARRTHER EXPOSED

VISUAL

INT. ART PROJECT OFFICE — DAY: Savage presents the photographs of the zersetzung insignia. Marrther's face performs confusion, then recognition, then collapse.

NARR.

Marrther had been careful for so long that discovery arrived as a kind of relief. The double game folds like wet cardboard. He had nowhere left to stand.

60 — ALPHETTA TRANSLATES THE EVIDENCE

VISUAL

INT. OFFICE — SAME: Alphetta reads aloud from documents recovered with Pultrace. Swedish and French terminology mapped into operational English clarity.

NARR.

Alphetta's translation was surgical. She identified three active agents, two historical cases that now made sense, and one name that connected everything. She did not pause.

61 — YORUNE'S DIAGNOSIS

VISUAL

INT. CLINIC — DAY: Yorune sits in a specialist's examination chair, eye apparatus deployed. The doctor shows him a scan. He exhales. Then, slowly, smiles.

NARR.

The FrankenTick's reach had not extended to Yorune. What afflicted him was treatable, pre-existing, misattributed to the outbreak by anxiety. He would keep his light.

62 — JAZMIND'S MURAL UNVEILED

VISUAL

EXT. COMMUNITY CENTRE — DAY: The finished eight-panel mural fills the wall. Powerpuff Girl figures swoop across sky panels, faces fierce and joyful.

NARR.

The mural drew a crowd from the first morning. Children pointed at the figures. The refugees who made it stood back with the particular dignity of people who have been heard.

63 — SAVAGE AND JAZMIND — AFTERMATH

VISUAL

EXT. MURAL WALL — SAME: Jazmind and Savage stand before the mural. Not touching. Both reading the same image from different positions.

NARR.

The kiss had been recognition, not invitation. Savage understood this. They stood as collaborators who had made something that would outlast the context that made it necessary.

64 — SOLLIA'S SECOND VISIT

VISUAL

INT. KONSTHALL — FOLLOWING WEEK: Sollia arrives to see Savage's steel sculptures in the group show. She circles his largest piece slowly, palm near the steel.

NARR.

The steel work spoke in a language Sollia recognised from her own citadel painting — things built by people who had no guarantee of safety, made to endure anyway.

65 — THE GROUP SHOW OPENING

VISUAL

INT. KONSTHALL — EVENING: Opening night. The konsthall is full. Savage's sculptures catch the gallery light. Alphetta moves through the crowd, curator-in-motion.

NARR.

An artist residency's purpose is to make visible what travel makes possible — the expansion that comes from working in another climate, another cultural pressure, another winter.

66 — TEIFEN'S ASSESSMENT

VISUAL

INT. KONSTHALL — SAME: Teifen corners Savage near the largest sculpture, delivering a detailed and largely incorrect analysis. Savage listens, expressions managed.

NARR.

Savage had reached a kind of peace with Teifen: the knowitall was not malicious, only incomplete. His interference had been more comedy than conspiracy. Probably.

67 — CARLOS — CONSEQUENCES

VISUAL

INT. ADMINISTRATIVE CORRIDOR — NEXT DAY: Carlos is met by two officials at his office door. His expression transitions from charm to comprehension to something else.

NARR.

The multiple grifts, the honeytrap provision, the nods to improper suggestions — it accumulated. Carlos had counted on deniability without counting the counter-evidence.

68 — THE ZERSETZUNG SEAL

VISUAL

INSERT — CLOSE: The photographed insignia, now part of an official file. Multiple copies, distributed. The deniable made legible.

NARR.

The bureaucratic seal of the zersetzung apparatus, documented and distributed, became the instrument of its own exposure. Systems that rely on invisibility cannot survive the archive.

ACT IX — YORUNE'S TICK CIRCUS

69	ACT IX — YORUNE'S CONCEPT
VISUAL	INT. YORUNE'S STUDIO — DAY: Yorune sketches rapidly: a miniature big top, a glass dome, tiny bleachers. He holds the sketch up to the light. Satisfied.
NARR.	*Branching from his Turrell homage, Yorune had conceived the tick circus. Where Barnum's flea circuses offered spectacle through impossibility, this would offer surveillance through intimacy.*

70	THE GLASS BIG TOP
VISUAL	INT. YORUNE'S STUDIO — LATER: A glass dome sits on a laboratory plinth. Inside: FrankenTicks from the recovered carton, now contained, monitored, and unexpectedly compliant.
NARR.	*Yorune had tamed them — or something in the glass environment had reshaped their behaviour. Through the magnifying glass first: tiny performers, unaware of their audience.*

71	ARTHROPOD SOCIAL MEDIA
VISUAL	CLOSE-UP — ELECTRONIC DISPLAY: High-contrast, high-definition footage of tick interactions on a monitor. The movements read as communication, community, choreography.
NARR.	*With sensitive surveillance hardware, the ticks' activities became legible as social performance. Astute definition turned biological behaviour into something thrillingly interpretable.*

72	THE FIRST AUDIENCE
VISUAL	INT. YORUNE'S STUDIO — OPENING NIGHT: A small invited audience leans over the glass dome with magnifying glasses. Some gasp. Some laugh. One takes notes.
NARR.	*The tick circus created genuine wonder. The audience that had come prepared for irony stayed for awe. Life at this scale was unexpectedly spectacular — and Yorune had lit it perfectly.*

73	ALPHETTA REVIEWS THE EXHIBIT
VISUAL	INT. YORUNE'S STUDIO — SAME: Alphetta watches the monitor, one arm around Yorune. She is smiling in the way she smiles when something has exceeded her expectations.
NARR.	*Alphetta gave Yorune her most architectural embrace — the ol Swedish hug deployed at maximum capacity. He had done more than survive the fear of losing his light. He had made something new with it.*

EPILOGUE

74	EPILOGUE — SAVAGE DEPARTS
VISUAL	EXT. REGIONAL AIRPORT — GREY MORNING, REVERSED: Savage at departures. Duffel bag. Steel sculptor's hands. Four months of Swedish winter in his face.
NARR.	*He had arrived to flex his CV. He left with something harder to quantify: the knowledge that decomposition could be documented, displayed, and transformed into something that endured.*

75	FINAL IMAGE — THE ARMOUR WATCHES
VISUAL	INT. HISTORY ANNEX — STILL AND QUIET: Pultrace's armoured skeleton in glass case. Placard below it reads, in careful museum Swedish: 'Unknown, late modern period.'
NARR.	*The apparatus that never truly disbanded had met its match in an artist who built things to last. Every institution eventually becomes an exhibit. The zersetzung machinery, at rest, at last.*